

Cult of Slenderness in No Danger of Losing Any Adherents.

Copyright, 1922, by Vogue, New York. THE strong tendency throughout the collections of models designed by the Parisian dress-makers toward a silhouette which follows closely the natural lines, reaches its most definite expression in the evening gowns. Many of them mold the figure as closely as possible, and there is no danger that the cult of slenderness will lose any of its adherents, for slenderness will be more appreciated than ever. The perfectly straight chemise, however, which has been so often described as a sack tied in the middle, is absent from the evening mode as it is from daytime fashions. There is "cut" in the evening gowns, be they straight, circular or draped.

The evening gown without a train is a serious rival of its more formal sister in many of the collections. This indicates that the dressmaker expects the dance craze to continue, in Paris, at least, and have provided for it with ankle length frocks. Douillet makes them almost exclusively, and introduces a novelty in the form of shaded velvet gowns, beaded with crystal. One of them shades from pale mauve to purple and the other from yellow to rich turquoise shell brown.

Premet has used the same idea of shaded velvet in a splendid evening wrap of shaded rose velvet, beaded with crystal, which is worn with a pale rose gown. Every one has used beaded velvet, the beads scattered symmetrically over the surface, as in the velours perle of Rodier, in which the work is all done by the machine, or in designs which are more often geometric than realistic. Sometimes the beading is done in great horizontal bands, two or three on the skirt and one on the bodice. Lanvin likes this idea, and offers us black velvet beaded with steel or crepe de Chine beaded in color.

These frocks of hers are sometimes quite straight, with heavy hems, and, in other examples, there is a curious drapery of the lower part of the bodice in the back only, while in the front the corage is flat and the waistline almost at its natural place. Lanvin uses the double belt idea, putting a heavy girde curving up in front, below the waist, and another line, much lighter, above it. Sometimes we have the long tight corage, as in a model from Martial et Armand, in rose velvet, which has a suggestion of the modes of the '80s in the drapery, all of one piece, around the hips. They used to have long waisted bodices, straight underskirts and drapery about the hips, which ended out in the back, as this modern version is too wise to do.

Apron Effect from Premet.

A gown from Premet illustrates the silhouette which brings all the pieces to the front in a sort of apron arrangement, often slit up the middle, and perfectly plain and frequently very tight in the back. This model is straight rather than tight in the back, and is made of silver lace, one of the greatest favorites of the new mode, beaded with fine garnet beads. There is a silver slip under the lace, much shorter and more décolleté than the outer lace robe, and this also is a typical note in the new collections.

Jenny puts beaded lace gowns over a short, scant slip of colored velvet, or of metal lame. One of her new short evening gowns is of rose colored lace over a slip of rose color, the lace entirely embroidered with tube shaped blue and round gold beads and with her new handkerchief belt tied tightly about the hips, bringing the waistline to its natural place, the handkerchief being made of the rose lace, the ends weighted with bead balls. A very long, slender, beaded gown has a foundation of gold lace almost hidden by the heading of orange colored glass and crystal beads, while a supplementary little coat of gold lace is slipped over this gown, which is so long that it touches the ground in the front, and so narrow at the feet that the mannequin can hardly walk in it.

Beads, indeed, are just as much in favor as they ever were. Patou uses beaded velvet for a number of beautiful evening gowns, often specializing in the yellow shades. One of these is in citron yellow chiffon velvet, covered with a large design in crystal beads, and banded across the shoulders with stunk. Another yellow gown of his is in roire. Beer also has used this material for a few models. All the crepes are apt to be beaded, though beaded velvet is newer. A model from Renee, in her favorite mauve crepe jersey, is draped à la Grecque, the entire surface of the

Long Waisted Blouse, Short Coat and Front Drapery in New Modes



New Notes in Winter Modes.

Copyright, 1922, by Vogue, New York. 6878—One of the most popular modes of the season is the short coat which is here shown in cinnamon brown matelasse. The collar is worn open or can be buttoned tightly about the throat. Hugging the hips, its only apparent fastening is the seal brown velvet ribbon which ties in a loose bow and exactly matches the skirt.

6951—An admirable companion for this coat is the blouse—so popular at Deauville this season. It is made of tan crepe de chine, and its only trimming is the stitching on the collar, cuffs and the banding, which is drawn snugly about the hips.

6953—Brown crepe marocain is effectively combined with tan matelasse in this afternoon gown, which has the front drapery as its most important feature. The material cascades from beneath the two covered buckles into points at the bottom over the tight underskirt. The bateau neck line is enhanced by the pointed yoke of the matelasse and adds the long tight shoulder effect.

material being covered with a design in heavy darker mauve silk, "couched" with fine crystal beads. Patou claims to have a specialty of very small, round metal beads, formerly used only for evening bags, which he masses effectively in flower or conventional designs, mingled with colors.

A Renee Model.

Another evening model from Renee illustrates another of her pretty ideas: the veiling with fine lace of a beaded underdress. A slip of black satin, short and scant, is entirely worked over with gold and red beads, and then the result is veiled with black Chantilly, very full, the fullness concentrated at the sides in Renee's favorite way, and knotted in a huge bow on one hip. Bows find themselves placed differently by different houses. A white satin model from Jenny shows a great bow loop of the material on one hip; a lovely pale gold lame model by Worth has an immense bow of shell pink faille ribbon at the side back; Martial et Armand places

Japanese bows at the waist in the back, the loops running up rather high.

Crepe frocks are drawn round the hips and knotted in front. Others cut straight lines have their only fastening in a great bow of the material, which really ties at the side.

A white beaded velvet model from Jenny illustrates another principle of the evening mode—the one-sided effect which one finds in almost all the collections. A great panel of the velvet left plain runs down one side of the gown, while the other outlines the figure.

At Doucet's there is a gown of velvet draped to one hip, while down the opposite side is a great panel of silver lace, hung from the shoulder and covering the arm. At Worth's, almost all the evening décolletés are off one shoulder and over the other, with a jeweled or embroidered strap which often, with an ornament at the waist, shows the only touch of bright color on a somber gown.

Evening wraps at Worth's often show a great triangle of embroidery, in dull rich tones, running up only one side of a velvet cloak. Every house shows models draped to one hip; some show them with one lace sleeve, the other arm left

bare; trimming runs up one side and not the other; girdles run in a bias line across the top of the hips; evening wraps sometimes have a sleeve on one side and cover the arm with the other. A model from Patou in green crepe carries out this idea with a panel.

The circular cut and the use of circular sections to give godet pleats are used by every house. In the evening models, drapery really finds its best expression, and the draped models are legion at all the houses. The drapery is pulled to one hip, or across the body, or towards the front, as the case may be. An interesting model from Lelong is in rose and gold lame, with a fan shaped drapery in the front as the only trimming. Often the drapery of the model is inspired by the Greek.

Skirt and Corage Differ.

In almost every collection there is at least one model with a skirt of one material and color and corage of another. A silver lame and lavender velvet gown from Beer is an illustration of this. There are gowns of all gold, or all silver, in many houses. A silver cape, from Caré, completes one of the few wide skirted gowns found in Paris, which is in silver repousse brocade and black velvet. This was inspired by the Venetian ball at the Opera.

At Martial et Armand's there are two silver evening gowns, with skirts wide and trailing. Sometimes the heavier lames, in colored silk and metal, are made up this year into very straight dresses, with a heavy embroidery of fur at the hem. Lelong has several examples of these absolutely straight gowns. Molyneux has not changed his slender

only slightly draped evening models and he keeps them rather short at some points in the hem-line, in opposition to many of the other houses, whose evening models are frankly long. Chanel still keeps her beaded slips of evening gowns rather short.

The colored evening gowns far outnumbered the black, but in many houses one finds black models brightened with silver, gold, steel embroideries, or touches of bright color. Worth has a series of somber toned evening gowns, and leaf brown or gray, which give a new note in a world used to black, white or vivid color at night. Cheruit's evening gowns are either of plain colored material, citron velvet for example, made with very long waisted tight bodices, and skirts draped low on the hips, or showing her long slender line, broken at the knees in front by a set-on felt of the material, or in her newest line, which is short in front and trails on the floor in the back, in a rounded train.

A Series of Surprises.

Martial et Armand show a new series of their surprise dresses; for example, a long beaded tunic of tango colored and silver beads is detachable and reveals a simply draped silver gown under it, which is its slip, but can be worn alone. Beer's evening gowns are very rich and handsome, and his evening wraps are particularly gorgeous.

Lanvin shows a few wide skirted evening gowns of two types, those which have their origin in the modes of the Second Empire, and others which look more like the Dutch school. Very deep cap collars are favorites with her, as they are with several other houses. Renee uses lace ones, the lace dyed to match the material of the gown, sometimes making a bib in front and sometimes a cape in the back. Fur is again used to trim evening gowns. Renee bands steel lace with gray monkey. Patou uses skunk; Doucet belts a brown lace frock with sable.

Few artificial flowers are used, but here and there one gives color to a black gown. Embroidery finds fewer exponents than beading, but it is noteworthy that it is used either only on the corage or on the skirt of a gown and very seldom on both at once. The day of the exaggerated décolleté seems to be over for the present.

Bright Colored Clothes For Men in Winter

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For winter wear men's clothes should be as bright in color as possible. There is not much latitude for men in this respect, therefore a gray muffler saves the day, because it is one of the few touches of bright color a man may indulge in without overstepping convention. For day wear the popular muffler is now of soft wide cashmere, with bold stripes or squares in bright colors. A muffler in blue and yellow stripes looks very well with a dark blue or brown coat. One or two shades of blue squares, like the one illustrated above, is also very smart with a blue overcoat. Any combination of colors will go with a gray overcoat or one made of the new fabrics of a mixture of two colors. For evening wear a man can have nothing smarter than a black and white silk striped muffler, or one of the wavy fluffy silk ones which fold softly about the neck.

The correct way to wear a muffler is to wrap it high about the throat so that it is very conspicuous above the overcoat collar. The muffler should not be laid about the shoulders and crossed in a discreet V in front so that it barely shows under the coat, for it is then not doing the work that it is intended to; namely, protecting the throat against cold weather.

Wool dressed men of to-day are wearing the semi-gaiter cut of glove known as the "slip-on." This glove has no opening at the wrist. It is made loosely so as to slip on easily and come up well

over the cuff. This type of glove should be worn in a large size because it then presents the loose, careless appearance

that a heavy weight winter glove a glove which fits tightly, and it is should. It is a fact that a loosely worn glove is much warmer on the hand than smartness.



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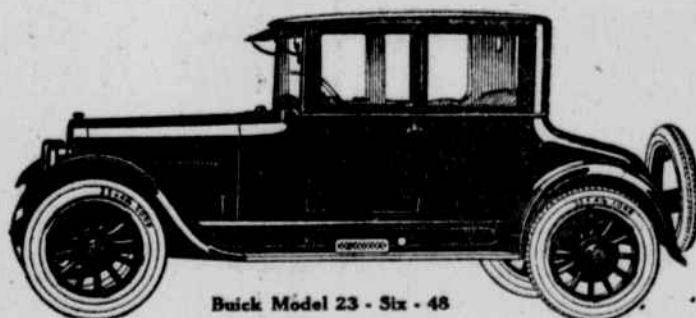
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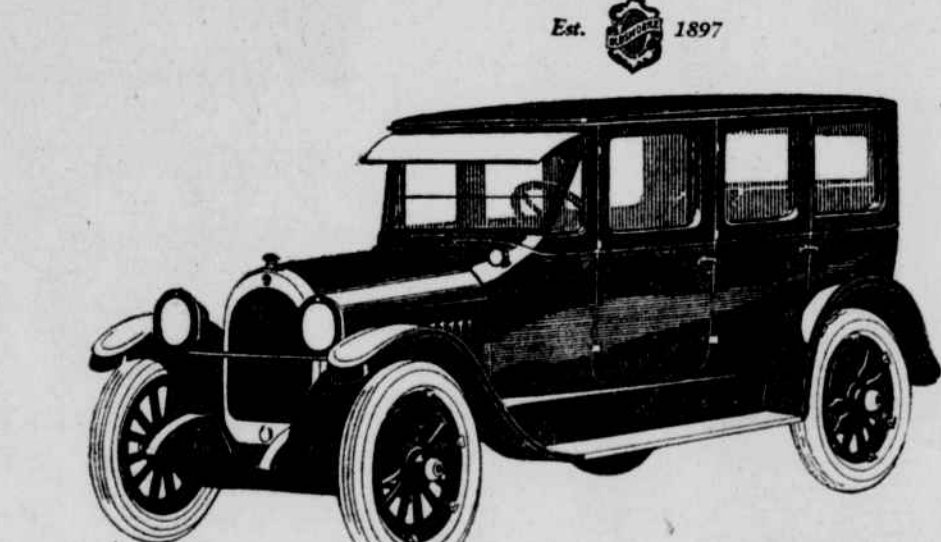
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